

## Renaud a Fine Don Giovanni in Mozart's Melodious Opera

A Production Highly Creditable to Mr. Hammerstein—To Campanini a Lion's Share of Praise.

RENAUD'S impersonation of the hero of Mozart's old and familiar, but ever freshly expanding, opera, "Don Giovanni," at the Metropolitan Opera-House, on Saturday afternoon, alone would have made the performance memorable. Not even Maurel, at his best, was the equal of this elegant, glib, seductive and conscientious singer of hearts. His singing disclosed both power and beauty of voice far exceeding anything he showed last year. The serenade was delightfully done and the reputation of it was even better.

Campanini demonstrated again that he knows and understands his Mozart. He conducted in just the right spirit, and his painstaking instruction of the orchestra, which came near to bringing about a revolt of the orchestra, bore fruit in a presentation of great merit. There were faults, it is true, but they were due mainly to the inefficiency of some of the principals.

Mr. Hammerstein's forces are stronger than the most side. He made an excellent Leporello. The music suits his voice. He has done no better singing here. If his humor lacks something of the quiet, unobtrusive quality of Edouard de Reszka's, it is, at least, infectious, and his broader comedy touches seem justified by the text. The Maestro of Gilbert proved the first time he showed it here, improved with age. It is mellower and sadder and unqualifiedly attractive.

If the women singers did not show the traditional Mozart manner in expressing the glorious melodies that fell to them, at least they tried hard. Mrs. Donna Anna forced her voice at times, but had moments when she sang with almost the necessary distinction. Jennie, as Donna Elvira, was conventionally good. Zepplini, as Zerlina, arch-looking and sincere, showed signs of overwork. She is singing too frequently. In parts any one of which is big for her.

Cassara, the tenor, who made his first appearance here in the thankless part of Don Ottavio, has neither appearance nor voice in his favor. Perhaps it was good that his one solo, "Il Mio Tesoro," was cut out. Mignos lent no distinction to the part of the Commendatore.

The performance started late, the walls were long and the last curtain went down only twenty minutes to go, but the audience, which was enthusiastic from the first, beginning, kept its applause to the end. At the repetition of the opera, the audience, which was enthusiastic from the first, beginning, kept its applause to the end. At the repetition of the opera, the audience, which was enthusiastic from the first, beginning, kept its applause to the end.

### THE "FAUST SYMPHONY"

AND SCHUMANN-HEINK.

Walter Damrosch, of the New York Symphony Society, by the presentation of Liszt's "Faust Symphony," in Carnegie Hall yesterday afternoon and Saturday evening, effected a triumph. The water mark of the orchestra's efficiency, Mr. Damrosch evidently had studied the score intently and evolved an illuminative reading of it, which the players helped him to develop by a really fine exhibition of musicianship. There was generous tone, delicate balance and fine shading throughout. The composition is too long. There are repetitions that could be spared. But whether of profound meaning or not, at least it is interesting, and the audience (the largest of the season yesterday afternoon) seemed thoroughly to enjoy it. The choral ending was furnished by the Schubert Glee Club of Jersey City. Its leader, Elliott Schenck, playing the organ part, and Paul Dufault singing the tenor solo.

Schumann-Heink was the soloist in a Brahms rhapsody, with the same male chorus and orchestra. She also sang Adriano's aria from "Rienzi" and Brangäne's warning in the love scene from the second act of "Tristan und Isolde," arranged by Mr. Damrosch for orchestral performance. The popular contralto, whose voice was warmly welcomed. It was her first appearance this season. She wore special effects.

The large and tempo ordinario from Handel's concerto in F, for wind and strings, instruments, in which David Mienow played the solo violin part excellently, and the prelude to the "Meditation" were the other numbers.

### MISS FARRAR THE FEATURE

AT THE METROPOLITAN

Geraldine Farrar won the hearts and the applause of a large audience at the Sunday concert at the Metropolitan Opera House last night. She looked very girlish and sweet, and rendered the "Volte de Sépète," from "Le Nozze di Figaro," in a charming manner. Later she sang a group of four songs, two of them, "Like a Rosebud" and "How Wonderful in Her Language," and the audience was fairly

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#### ZENATELLO WINS MOST APPLAUSE AT MANHATTAN.

Zenatello got the most applause at the Manhattan Opera-House concert last night for his singing of "L'uccello in Cello." But the audience was generous to all the singers. De Caceres got her share for her "Volte de Sépète." Agostini, Morillon, Ludmilla Siget, Crabbe and Diderio Gaudet, Campanini and the orchestra did excellent work in a charming performance of "L'uccello in Cello." The performance under Hovv. gave a splendid rendition of Massenet's "Les Bértrines" suite.

#### A CHAPTER OF ACCIDENTS IN THE MUSIC WORLD.

Because of the illness of Sembrich, "Fedora," at the Metropolitan Opera-House on Saturday afternoon, with Caruso, Cavalieri, Scotti and the original cast.

"Carmen," at the Manhattan Opera-House on Saturday night, narrowly escaped a tragedy. The curtain fell upon Bressler-Gianoli, who is very short-sighted, and pinned her down. Doctors patched her up and she pluckily finished the performance.

Burgstaller was thrown from a dog cart on Saturday. He injured so severely that he will not be able to appear as the hero in "Tristan und Isolde" at the Metropolitan Opera-House on Wednesday evening. Knote will take his place.

Teresa Carreno, the pianist, sprained her finger at a rehearsal, and the concert on Saturday night had to be abandoned.

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